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The ~~Bulletin~~ of

THE INSTITUTE OF CHILD STUDY

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Music

- MUSIC IN THE NURSERY SCHOOL MARGARET FLETCHER
WITH JOCELYN MOTYER
- THE HIDING GAME DOROTHY MCKENZIE AND ESTELLE BROWN
- WHY NOT BACH? FLORA M. MORRISON
- YOUR CHILD NEEDS MUSIC SUSIE DAVIDSON
- MUSIC FOR THE FAMILY NAN FOSTER
- MUSICAL EXPERIENCES WITH CEREBRAL-PALSIED
CHILDREN ELDA BOLTON
- MUSIC—EVERY MAN'S LANGUAGE DOROTHY M. DOUGLAS
- REVIEWS LINDSAY WELD

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THE BULLETIN OF THE
INSTITUTE OF CHILD STUDY

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Music

EVER since the beginning of St. George's School and through all the later history of the Institute, music has had a central place. This is partly because there have always been members of the staff who loved music, but also because we have all realized how valuable music is in human experience.

In this number of the *Bulletin*, a number of members of staff have imprisoned in words some of their musical enthusiasms. They are all saying in their own individual ways: music is fun—music is for everybody—it is for all ages and kinds of people—there is music to listen to, music to play or sing, music to create. They are saying to parents: make music, like music, provide music—not just to interest children, but for yourselves too.

No tribe or group of people throughout the world is without music. Music is universal. It is international; it breaks through barriers. It can draw people together. It can make a long march bearable to weary soldiers. It can aid relaxation of tense muscles. It can stir people to action. The air is full of music; you can capture it with a radio. Life can be full of music—happy, joyous, sad, majestic, stirring, relaxing; the variety is infinite, and living can be enriched and made more abundant by music.

There is something in this music number for you, whoever you may be. I hope you catch some of the bubbling enthusiasm for music that our authors have felt. Miss Fletcher has been developing music games and love for singing for more years than she likes to remember. (No, that's not right! She does like to remember all the years, and all the children who have sung with her down through those enjoyed years.) She has published two music books, and we are confident there will be more. She has conducted music circles with scores of groups of adults who have caught her enthusiasm and are passing it on to children.

After you read Miss Morrison's account of her kindergarten music, you'll either wish you could be in her room or maybe you'll dig out some of your neglected records and hear the music of the brook or the stirring trumpets. It is refreshing to know that many children today are acquiring

broad catholic tastes for music. Perhaps there will be fewer adults in the future who will be proud of their ignorance and distaste for classical music.

Miss Davidson writes about music lessons and music teachers. It is good to know that there *are* music teachers who are enthusiastic about both music and children. My memory goes back to the weekly ordeal I went through many many years ago. I'm sure it was just as unpleasant for the teacher as it was for me. But certainly, I know it took me years to recover from it. But perhaps I am just making excuses for myself. That was how I felt when I read Mrs. Foster's article. I must get a recorder and get into the swing of things. I must confess that I had thought a recorder was some kind of record player (one of the instruments I *can* play), until I visited a friend of mine who showed me his recorder and played a few tunes on it for me. Mrs. Foster's article did revive the memories of the fun we had in my family when I was young and played the cornet in the all-family orchestra. Anything that a family does together as a group does strengthen the home; and certainly music can be one of these family fun activities. Working together and playing together give meaning to living together. There's a lot more in Mrs. Foster's article, as you'll find when you read it.

Music is for all kinds and varieties of people, as Mrs. Bolton's article so well demonstrates. Physically handicapped children can appreciate and in their own way produce musical sounds. Here is an example of the universality of music.

Mrs. Douglas has struck a chord that makes both harmony and sense. Maybe we could persuade the United Nations to stage regular sing-songs! Perhaps music will penetrate the Iron Curtain! Wasn't it music that made the walls of an ancient city tumble?

I hope that my comments about these articles will not spoil them for you. And I hope that some of the love and enthusiasm for music that the authors have will shine through their words, and that some of their suggestions will be helpful.

By the way, we do like to hear from our readers when they feel like telling us what they would like to see in the *Bulletin*, or what they do not like. Producing the *Bulletin* is like shooting into the dark. We do not know whether we hit anything or not. If you get wounded, let us know. Maybe we can make amends.

Did you know that the Institute is soon to take over the brand new wing that is being built? We will tell you more about it in the next number.

KARL S. BERNHARDT
Editor

Music in the Nursery School

MARGARET FLETCHER* WITH JOCELYN MOTYER†

MUSIC can be found everywhere in the nursery school—in the rhythm of a swing, the up-and-down pattern of a see-saw, the round and round motion of pedalling a tricycle, the muffled rocking of a doll's cradle and the squeak of soap bubbles at washtime. But there is a special time of day, too, when routines and play materials can be put aside, and when adults and children settle down together to a thrilling half hour of exploring the world of sound and action which music opens to them.

Songs and games in music groups touch upon the familiar, such as farms, circuses, airplanes, boats, trains, shops, and toys, and attune the children to the patterns of melody about them in their work and play. The adult's enthusiasm and enjoyment of music are projected to the children, attracting the shy, encouraging the hesitant, and stimulating the uninterested. Her attitude allows the children to discover, unhurriedly, the infinite variety of sound and rhythm, invites experimenting with original interpretations, words and melodies, and whets their appetites for richer and richer musical experiences. From this grows the life-long awareness that music belongs to everyone, and that whether or not we develop talent, all can find pleasure and enjoyment in it.

In the nursery school, every child approaches music in a different way. Most new children start off silently; but the very watching and listening will stir their interest, and sooner or later encourage them to respond with actions or perhaps by singing a few scattered words throughout the song. Soon they will start to experiment with these new-found skills and be eager to take part in dramatizing songs and games with the other children. They will feel free to express themselves in spontaneous action to the music. Before long they will be singing lustily, not only with the group, but in duets and even solo. Later they will start to adapt familiar words and melodies to their own ideas. Some start with gusto from the moment they enter school, and of course while we always encourage this eagerness, music groups are valuable in teaching consideration and self-control. Some new children, even though they are lonely and sad at first, join the music group happily and seem to be cheered by it.

*Miss Fletcher is principal of the Nursery School of the Institute of Child Study.

†Miss Motyer is a member of the staff of the Nursery School at the Institute.

Or there may be a child like Alison. When Alison first came to nursery school, just before she was three, she shrank from all the children except her cousin. From the beginning she seemed wary of music and she would rather have been anywhere than where it was. Of course no one is ever forced to join a music group; instead, the adult makes it so attractive that no one will want to stay away. At first Alison was taken to the other room where children might be grouped together to hear a story.

Meanwhile, however, the stage was being set to expose her to music without her awareness. After a while Alison would spend music time in the same room, but at a far table, with a book perhaps. Then, for a few minutes, she would sit on an adult's lap, a little apart from the others. She watched with very little evident interest, but each day the chair and Alison were moved slightly closer to the other children. At last she was sitting in the group, although always with a teacher and always next to her cousin.

At the suggestion that she might try sitting on the floor like the other children, she would cling all the closer to the adult. Gradually, however, she came on her own to join the group for its full 20 or 25 minutes; but if a teacher addressed her directly, she would become tearful and obviously want to be left to watch. She was kept close to an adult for many months and seemed content to be in the circle, merely watching. It was a long time before she discovered that music was fun.

One day when Alison was alone with a teacher, the adult showed her casually how she could raise her hands in "Bell High in the Steeple." At the next music circle she joined the entire group in playing this, but would not venture out alone. When she began, at last, to take part in the games it was only by clutching her cousin's hand. The two little girls would start through the actions together, but sometimes, as if suddenly aware of being watched, Alison would get upset and want to sit down.

Perhaps because no one ever insisted that she take part, Alison began to relax and gain confidence. As she developed assurance in music, she developed more self-confidence in other parts of her school day. This often happens, but in Alison's case, it was even more obvious than usual.

Gradually, month by month, her fear of music seemed to dissolve, and her enjoyment began to show, as it did in other parts of her school day. Now, a year and a half after she started school, her interest is keen and she appears delighted to go to music. She joins in any game, asks to be allowed to sing alone at the piano, chooses songs, leads the entire group in learning a difficult song, dances freely to the music, and keeps perfect time to a simple rhythm.

She watches the others with an expression of extraordinary enjoyment and rapt interest. She has become absorbed with music, and all during

the day, in routines and play, she is busy humming or singing, improvising melodies and fitting her own words to familiar tunes.

Stay in there . . . mmm.
Stay in there . . . mmm.
And sit up there now dolly.

she chants as she plays with the doll's house.

To the tune of "London Bridge," with Alison-variations, she sings as she tidies the doll's clothes:—

I should get these sorted out
I wa-ant to get these sorted out
I should get these so-o-orted out
Mm . . Hmmmm . . . mmeeeeeee
Now this dress is inside out.

Or as she stumbles and nearly falls, she invents a lilting melody to sing:—

Oops-e-day, day, day
Oops-e-day, day, gay
Oops-e-gay, gay, gay
Oops-e-lay, lay, lay.*

What has Alison achieved? She has discovered what we hope and feel belong to every child—enjoyment in the music of the world around us, and a creative approach to music which grows out of the feeling of freedom and enjoyment.

It is important for every child to have some areas where he can be creative, and music can be one of the most satisfying, if he is given an opportunity to explore and experiment. Many have put forth definitions of what creative music is, at the preschool age. Perhaps there is no pat definition, however, because creativity will vary from child to child and from situation to situation.

For the preschool child, creativity may involve choosing what he is going to do and finding a way to do it. "I want to be a butterfly," he may say. The teacher can help by telling him about butterflies, or showing him a picture, but it is the child himself who decides how he will interpret the actions of a butterfly.

Perhaps creativity will take the form of elaborating or changing the words or tune of something familiar, as Alison so often does. But before expecting a child to do this, he should be introduced to the many possibilities music presents to him and perhaps shown a means of interpreting it. Alison, for instance, was shown how to form a steeple with her hands. Now, from this, has grown her own idea of how to make a steeple. Sometimes she sings "Bell High in the Steeple" as she builds a block

*Reported in observations.

tower, sometimes from atop the jungle gym. But before Alison started to create words and tunes of her own, she had been given a chance to learn and become familiar with many songs and melodies.

And surely it is an important part of creativity that a child learn to enjoy the creativity of others, for without this, everyone would be so busy composing his own symphony he would not have time to explore our universal heritage of music.

Let us see what lies at the back of Alison's apparently miraculous awakening to music.

In teaching music to Alison, and to all nursery school children, it is of prime importance to ensure that gradually they will come to realize music can be enjoyed by everyone. Music is fun, although it took Alison a year to discover this. When she came to school she was started in a first stage of musical experience. She was exposed to the sounds of piano records, and singing. Although she did not respond at first by spontaneous action, as another child might, she listened and watched. Perhaps her participation, quiet participation, began right there.

Then she was given a chance to experiment with musical instruments such as bells, soft drums, chimes, or the xylophone. She was free to respond as she would in movement or song. There is, however, little chance of a child's progressing beyond these first experimental stages unless he is guided to the next stage. It is the responsibility of the nursery school teacher to see that this is done. So when Alison seemed ready to take an active interest in music, the teacher helped her to understand the content of a song, helped her to become aware of the melody, and encouraged her to respond with song and action. This type of participation gave her wider enjoyment and further skill. The teacher fostered this skill, although trying to achieve perfection will not, of course, be emphasized until a much later part of her musical experience.

As she developed self-confidence, interest, and skill, she, with the other children, was shown basic rhythmic patterns such as marching, galloping, running, and swaying; this helped her gradually to recognize differences of tempo. At the same time she was encouraged in the expression of free and spontaneous movements in dancing and interpretation of the music.

Alison was introduced to many kinds of music, classical and modern, popular and folk, traditional and nursery songs, and musical games of all sorts. When she began to explore the possibilities of music and to experiment with sounds and songs, rhymes and rhythms, it was for her a solitary activity—in a quiet corner of the playground, in the seclusion of the doll centre, at an isolated sand box. Now she has come to know the pleasure of group as well as individual participation, although the

teacher ensures that the enjoyment continues to be centred around the music, as it should be, rather than the sociability.

And what about the music itself? How is it chosen and prepared to help achieve these aims of enjoyment, interest, participation, some skill, and perhaps eventual creativity? At the preschool age we are not as much concerned with teaching musical skill as with developing the "wanting" to sing. The songs children enjoy most of all have an easily carried melody, marked rhythm, and swinging, lilting tempo. A short simple song does not create as much interest as those that are longer and more complex. Indeed, even 32 bars are easily remembered, and surprisingly difficult intervals and phrasing can be attempted. Descending intervals are easier to sing, and holding a high note is difficult for a preschool child. Children of this age will join in the singing more readily if the song is pitched in a comfortable key within the range of middle C to D². Any harshness of tone from singing in too low a key can be avoided by singing the song softly. This plan, naturally, can be adjusted for the child who shows advanced interest and skill, or appears to have a particular aptitude for music.

There are many ways to provide musical accompaniment for the children—the teacher's own voice or a musical instrument such as auto-harp, ukelele, or xylophone. A piano seems to create a general feeling of excitement and enjoyment, invaluable in stimulating response and participation. It also helps the child to learn the melody and sing in tune. At the nursery school age there are wide differences in ability to sing in tune, but as with acquiring a fine quality of tone, we do not at this stage emphasize teaching the skill as such. Drawing the young child's attention to a lack of skill may interfere with his enjoyment and effort. If a child is encouraged to listen to the piano and join in the singing, the adult may be confident that he is learning.

Some people feel that a song with a single note accompaniment is best for teaching musical skill. We have found that a larger number of children will join in the singing when the piano arrangements are full of harmony.

The best response seems to come when the group is led by a teacher and accompanied by a skilled pianist. The pianist should be able to combine leading and accompanying in such a way that she carries the group with her. We feel that she should use a light touch without too much pedal, introducing the melody yet never drowning out the children's voices. She should be able to interpret the song with spirit and rhythm, because a dragging accompaniment results in deadened enthusiasm and reduced participation. Often the pianist will have to vary the tempo to accompany a child who is learning a new song or rhythm.

The most successful songs are those that tell a story, a story related to the child's general interest, and combined with colourful description that is realistic rather than fantastic or incredible. The words should fit smoothly into the melody and be written in flowing style, without too many short sentences. Each song may have several verses, one idea to each verse, but held together by the theme of the song and by the use of repetition or refrain. Both music and words should lend themselves to a spontaneous expression of rhythm and to dramatic interpretation.

Songs such as the "Hiding Game" make the child eager to take part without his being aware that he is expected to sing. The words are as natural as speaking, yet the melody is there for him to follow.

Before expecting a child to repeat words or to sing, he needs help to understand the song or game he is learning. We do this by showing him pictures or objects, and by introducing simple props which illustrate the meaning of the song.

If a song or game includes activities with rhythm instruments, it seems best to begin by practising a simple tempo such as in "Baa Baa Black Sheep," and to start the children beating time only with their hands. Then, over a period of days, we introduce drums or bells. The children need a day or two to play with the instruments to become familiar with them. In teaching children to follow a certain tempo, we have found it best to start with one child at a time, to avoid any confusion of sounds, and to make it possible for the piano to accompany the child. To combine body movement with the playing of a musical instrument, such as to march while beating a drum, is more difficult, and should not be attempted too soon. Rhythmic patterns such as galloping and skipping seem best learned through suggestion or imitation, although of course at each child's own rate.

Above all, we believe it is the adult who helps the children find the thrill of music. She needs to have a real understanding of children and to be able to choose the songs and games each would like. She presents these in a wide variety of ways so that they will appeal in some way to each child's interest. It is, in large part, through her ingenuity and real enthusiasm that the children become interested. The adult keeps a balance of freedom and control, of direction and choice; she encourages spontaneity but holds the attention of the group whether it is organized formally, sitting on floor, rugs, or chairs, or informally, in a sing-song.

The children can be encouraged to contribute ideas of their own, but the adult can offer suggestions as well, and then leave the children free to carry them out in their own way. A child should never be put on the spot by having to sing for the approval of the adult—he must sing because he likes to sing. A reluctant child may need encouragement to

participate, but should never be forced against his will. The teacher leads the singing and teaches the songs to the children. She commends the effort that the child makes, and thus he develops an attitude of approach to music regardless of whether or not he ever acquires great skill.

The child may join a music group if he likes. The choice is his, but it is the responsibility of the teacher to make it so interesting that he will indeed *want* to join. And as for children like Alison who might have denied themselves music, sight unseen and sound unheard, the teacher can feel it is a real privilege to introduce them to the vast area of music in such a way that they will always find it a boundless delight.

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DOROTHY MCKENZIE
ESTELLE BROWN

(TO BE PLAYED WHILE CHILDREN ARE HIDING)

8va-----
tr.----
f.

L.H.
R.H.

4

Sheet music for piano, treble clef, bass clef, 4/4 time, key signature of four flats. The melody consists of eighth-note patterns.

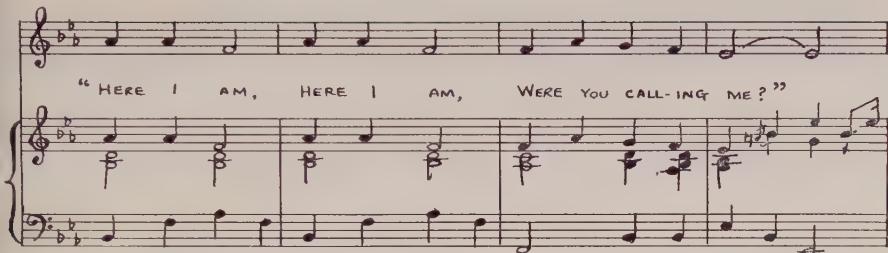
8va-----
8va-----
1
24
RIT.

Sheet music for piano, treble clef, bass clef, 4/4 time, key signature of four flats. It features a descending chromatic scale on the treble clef staff followed by a ritardando instruction.

LIFTING

FRA-N-CES IS HID-ING, FRA-N-CES IS HID-ING, WH-ERE CAN SHE BE —?

Sheet music for piano, treble clef, bass clef, 4/4 time, key signature of four flats. The melody includes a vocal line with the lyrics "FRA-N-CES IS HID-ING, FRA-N-CES IS HID-ING, WH-ERE CAN SHE BE —?" and a piano accompaniment.



MARKED RHYTHM FOR GALLOPING, SKIPPING OR CLAPPING



One child (or more) is chosen to be "the hider." As the piano plays the introduction, the child runs and hides somewhere in the room. When she is hidden, the rest of the children sing:

Fra-n-ces is hiding,
Fra-n-ces is hiding,
Where can she be?

The hiding child reappears, stands up and sings in answer: (piano should wait until she is ready)

"Here I am,
Here I am,
Were you calling me?"

She then gallops or skips around the room while all the other children clap their hands in time to the music.

*Copyright, 1955, by Margaret Fletcher and Margaret Denison
(from The Birthday Party)*

Why Not Bach?

FLORA M. MORRISON*

ONE morning I asked the kindergarten children what record they would like to listen to, and Jocelyn said enthusiastically, "May we have the Bach 'Brandenburg Concerto'?" You may be surprised at this, but I was not. You may say she must be a musical prodigy, or that the teacher must be a musical "high-brow." Neither of these suppositions is true. Indeed, during the kindergarten year, all the children have the opportunity to hear a variety of music—Bach, Brahms, Beethoven, Enesco, Tchaikovsky, Mozart, Rossini, and Strauss, as well as popular records and those specially designed for children. I am no more surprised to hear them ask for Bach than I am by a request for "Baa Baa, Black Sheep" or "Davy Crockett."

I do not know why they like classical music so much, but here are some of the things they tell me about the records they have heard: "I like the trumpet in that piece," "That music makes me feel happy," "I can hear the violins," "This music makes me want to rest," or "I could dance to that piece."

Let's see what happens in kindergarten that makes a request from a child for Bach quite as natural as one for ice-cream or for permission to feed the turtles. At the beginning of the year, I choose the records, because the children do not know what to ask for, indeed they do not know what we have. We play records for a very short time when the children are resting on the floor in mid-morning, as a sort of background music. I'm sure that some of the children hardly notice it, and I always wonder if each group will become enthusiastic. This year it was intriguing to watch interest grow. First, some of them asked questions about the music. Then they began requesting music I had played, and expressing their opinions. Sometimes I told them the name of a piece; more often I did not. Sometimes I just said, "Here's a piece that I like very much." During this time, I tried to choose records that had some special characteristic, such as solo instruments, an attractive and fairly obvious rhythm, or a gay mood. Trumpets seem to have a special appeal at this age. Every year the children like the Jeremiah Clarke "Trumpet Voluntary." Ours is a particularly pleasing recording. The trumpet theme is

*Miss Morrison is the Kindergarten teacher at the Institute, and enjoys music herself as an enthusiastic amateur.

played slowly and majestically with an organ accompaniment. After playing this, I told the children that trumpets were also used for such very special occasions as coronations. At this point, Suzi told me that she would be having trumpets played at her house on Saturday, because it was a very special occasion—*her* birthday! A little later, a favourite record was “Music of Jubilee” by Power Biggs. This is slightly more complicated, with several trumpets, an orchestra, and an organ playing some magnificent Bach.

Another record which the children like early in the year is Enesco’s “Roumanian Rhapsody No. 1.” Perhaps its appeal is in its attractive rhythm and wonderful crescendos. After we played it a few times, I asked if anyone would like to move around the room to the music. A few children began, swooping around and whirling about. In a short time, every child was dancing. They showed amazing ability to move about gracefully in a small room without bumping into one another. They seemed to feel the mood of the composition, and expressed it in a freedom of movement, with complete lack of self-consciousness.

In a little while, they were ready for more information about composers, titles, instruments, concerti, symphonies. They wanted to know the names of the pieces so that they could ask for those they liked especially. As they had not begun to read at this age, they could identify the records only by the pictures on the covers. It is certainly not necessary for the teacher who introduces music to her kindergarten group to be an expert herself, but it is important to have accurate information about the music played, and to know where to get further references. A good music library should be part of her equipment.

Gradually, we began to have music at different times of the day, so that it became a real part of daily living and occurred at almost any time, rather than as a specially scheduled event. One day I was surprised to notice a sudden hush in the room. Eric was going from table to table where the children were working, with the Beethoven “Pastoral Symphony” in his hand. As we had decided that records were to be played only when the room was quiet, he was busily asking all the children to be quiet so that he could play the record he wanted, and so that everyone else could listen. As Eric was a very quiet child, it was quite astonishing to see him organizing the group. The children were most co-operative, and went on creating in their own work while they were listening. After this, we had special requests as they were changing shoes, or waiting to go out of doors, or almost any time.

Some people ask whether children need a story in order to be interested in the music. When the composition is written around a story, such as “The Nutcracker Suite” or “Carnival of the Animals,” of course

the story can be effectively introduced. However, I feel we should play most music without comment, so that children may be free to think about it in their own way. They can have the creative experience of discovering how it makes them feel rather than being told what they *should* feel. When we first played the Beethoven "Sixth Symphony," we listened to it a bit at a time. I told the children that Beethoven was a great lover of the out-of-doors, and that the title of the first movement was "Impressions on Arriving in the Country." With no more information than that, they told me that they had heard birds, streams of water, and breezes rustling through the trees. They particularly liked the third and fourth movements, which are entitled "Jolly Gathering of the Country Folk" and "Thunderstorm," and soon began listening for the first crash of thunder and the downpour of the rain. They loved dancing to this part too.

Later in the year, we featured another source of music. There was great excitement when one of the members of the Research Staff brought his flute to the Kindergarten, and showed the children how it worked and how it sounded; they experienced an even greater thrill when he played the flute passages from the "Pastoral Symphony," which a few of the children readily recognized. He also played "Baa Baa Black Sheep" with one of the children accompanying him on the piano. Music became well integrated into our general programme, for it led to further knowledge about birds, woods, thunder showers, and musical instruments and the people who played them.

The other day, two children came to me with the record of "The Birds" by Respighi, and asked if they could play it while the others were dressing for going outdoors. They began to dance gracefully, and were soon joined by another boy and girl. They exchanged partners and worked out a charming pattern, varying their mood with the changes in tempo. Johnny, who had always found it hard to express himself in words, was one of this little quartette. Somehow, the music made it easy for him to express himself through movement. They enjoyed themselves so much that they were reluctant to go out to play. The fact is that musical expression is as real and natural a part of living as is any other aspect of kindergarten activity.

Of course, quiet listening to music is quite as important as active participation; for before one grows up one must know that it is impossible to do a ballet up the aisles of a concert hall as the symphony performs "Swan Lake." We introduce the idea of concert listening very gradually, and make it a rather small part of the kindergarten music programme. One can, however, have very short concerts at which a

talented member of the staff may perform, or perhaps a novice who is beginning to take piano lessons in his kindergarten days.

Titles of music are not easy to remember; hence I get some very strange requests indeed. One was for "Brown's Lullaby," and another for the "Williams Hotel Overture." We had had William Tell the day before, and a child who was intrigued with this because it is the theme song of "The Lone Ranger" was extremely interested in hearing the rest of the music, perhaps wondering why the television programme did not include it all.

It is difficult to list records for young children, because there are so many that they enjoy if the approach is appropriate. Perhaps we should start off with those we enjoy ourselves, for then we have the pleasure of sharing our enjoyment. However, when towards the end of the year I asked each child which record he liked best, these were the ones that made up their list.

KINDERGARTEN CHILDREN'S OWN SELECTION OF RECORDS

Trumpet Voluntary—by Jeremiah Clarke

Music of Jubilee—Bach—Trumpet, orchestra and organ by J. Power Biggs

Roumanian Rhapsody—Enesco

The Birds—Respighi

Symphonies No. 6 and No. 7—Beethoven

Piano Concerto No. 5—(The Emperor)—Beethoven

Concerto for Flute and Harp—Mozart

Brandenburg Concerto No. 2—Bach

Sheep May Safely Graze—Bach

Jesu, Joy of Man's Desiring—Piano—Bach

Nutcracker Suite—Tschaikovsky

Ballet Music of various kinds

The William Tell Overture—Rossini

Italian Symphony—Mendelssohn

Violin Concerto—Mendelssohn

Brother James' Air—A recording by a boy's choir

This year there will be added to our list, I am sure:

A Day in Algonquin Park—a record of sounds of nature, which seems to give great pleasure to the children.

Concertos 1 and 2 for flute and orchestra—Mozart

Concerto for violin and orchestra—Mendelssohn

A kindergarten provides only part of a child's musical experience. Some children come from homes where there is much music, others from where there is very little. But it seems to me that all homes can contribute to a child's musical experience, even if the parents themselves are

not particularly musical. If listening to music is introduced in a natural way and for short periods, both parents and children may learn to enjoy it. Some parents feel that the record collection belongs to the parents and not to the youngsters, or that adult records are not to be touched by children. We have found that many children can learn to be very careful in putting on records themselves, and take great pride in the proper handling of the equipment. At home, too, children can listen to music in a different way. It is quite easy for a parent to sit down with the child and enjoy listening with him; whereas in school, this kind of listening is more difficult. Music has marvellous powers of relaxation, and there must be many opportunities in all homes to use it for this purpose. Sometimes a child who is learning to play an instrument gets quite bogged down by his lack of skill in being able to produce the music he wants. Records are useful because they can be played without skill; thus musical experience is not overcast with continual frustration.

Listening to music is, of course, only one kind of musical experience. The kindergarten programme includes many other forms, such as singing, making up rhythms, playing percussion instruments, and dramatic interpretation. Records are, however, an important part, and can be used by any enthusiastic amateur. Listening is a form of musical experience which is not isolated from other aspects of living, and so it places music, not as a thing apart from life, but indeed as an essence of it. Great music embodies man's highest experiences, his deepest emotions, and his spiritual aspirations. It has been called a universal language. Why not let children hear it? They understand it because it appeals to something more basic in them than their intellect; they enjoy it, because it is ordered rhythm, and they are in their very nature rhythmical. So of course we will play "Davy Crockett" and "Jingle Bells" and the "Williams Hotel Overture"; and with these, as children enjoy and appreciate music even more, why not Bach?

Your Child Needs Music

A MUSIC TEACHER SPEAKS TO PARENTS

SUSIE DAVIDSON*

AT the opening of the Berkshire Music Centre, Tanglewood, Charles Munch, conductor of the Boston Symphony Orchestra, spoke enthusiastically to his eager students who were making music their life goal: "How marvelous it is! Of all the arts, it is yours without a doubt that creates the links that unite all people. You will work to bring men together and not to divide them. All things that unite are so much better than those that separate . . . Please let me tell you again that the most important thing is for us to work and to love music with all our hearts and all our spirit—to love music for music itself . . . make music with all your intensity, with all your conviction, with fire and flame . . . fear nothing . . . detachment will come by itself and too soon . . . Play and express what you feel, frankly and without shame. Only on interpretation . . . will the doors be opened and life be given to what is written by great masters and to what is written between the notes."

As I write, I am not thinking of those who are choosing music as a life work, but rather of the many who "love music for music itself," and sincerely desire that their children achieve this same appreciation. If all of us could grasp just a tiny spark of conductor Munch's musical inspiration, then all together we could form a circle that surrounds and absorbs a centre which is musicians, orchestras and—Music. And as our circle widens, so the centre too can grow. Now this love of music, this desire to listen with "fire and flame," will come like everything else, through greater knowledge. Let us impart this love and knowledge to our young, that they too may know music's inestimable bounds.

It has been said that during the first years of a child's life his future tendencies are being formed.¹ We music enthusiasts can start right now to champion our love!

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¹"It is only in comparatively recent years that it has been fully realized that music has great power to enrich life, and that young children, endowed as they are naturally with a strong rhythmic sense, can easily be trained to appreciate and understand the message of Goodness, Truth and Beauty which music can so subtly and appealingly convey to the listener." *Ear Training* by Mabel Chamberlain, Novello Press, 1925, pp. 284.

Learning to listen can be great fun for the tiny child, and the mother's genuine interest in radio or phonograph or sounds of any kind is usually quickly communicated to her baby. Indeed I frequently wonder just how much a baby's response to things around him is simply a reflection of a truly enthusiastic and responsive adult. If simple nursery rhymes or stories are introduced on the record player (and there is now access to hundreds of such records), the child will first listen happily, then perhaps attempt to clap the beat, and then even join in with the song. *What* he sings is irrelevant. The important thing is that he is reacting naturally to sound. Soon he will have chosen a favourite disc and asked for it so often that the adult will show signs of wear and tear, long long before the child tires of hearing it!

A little later on in musical growing up (at about four years), good toy instruments can be added to his teddy bears and drawing books. A drum, a toy trumpet, a triangle, a tin whistle, given at various intervals, can occupy plenty of energy and time, and incidentally give the child an idea of their mechanical workings. All the while, the child's world of sound is opening up like a magical book—clocks, bees, the postman's knocking, foot-steps upstairs and down; even the washing machine and the refrigerator have unique sounds of their own, and the child's ears can be helped to develop a sensitivity that will be a valuable asset to music in the future.

Piano lessons can start at varying ages, according to the individual child's interest or active desire to play. A piano in the home can be a big inducement. However ramshackle its frame, it is a wonderfully valuable object, and its aesthetic worth will compensate for its unbalancing of the living room décor! If the mother is prepared to move slowly and carefully, she can learn the basics of music easily, and thereby help her child begin his musical adventure. Now every beginner needs a great deal of supervision, but the wrong kind can upset the whole musical outlook to come. For example, ten minutes "work" is about all the average five-year-old can manage, and it is a mistake to force more time upon the youngster. The practice time may be a controlled game and treated as a special event—not as punishment, which seems to be its usual fate: "You can't have this because you didn't do your practising." If a routine can be worked out whereby the practice time is always at the same time, with mother readily available to stand by, then a happy association of child and piano is easily established.

Many parents teach their own children during their early years, though some (an optimistic generalization!) find this difficult; most parents look for a teacher for the child when he is six to nine years of age. This is a big move. I still run across people who say, "If only I could play the

piano! I never had a decent music teacher . . . Miss X was just an old crank who never inspired me at all . . . I played the same old piece for years." This kind of statement is depressingly common, but in defence of the music teacher, may I suggest that many a good teacher *becomes* a Miss X because her one-time inspiring attempts were unsupported in the home, where, after all, most of the musical shaping takes place. Thus if Miss X has, through lack of parental endorsement, become an uninterested teacher, her present pupils will be the ones to suffer.

What are we going to look for in a music teacher? We should find someone with qualities that are in harmony with working with children: patience, enthusiasm, understanding of children and of the type of music that suits them; above all, she must possess an ability to interest them. Two aspects especially should stand out sharply when a mother makes this important choice: first, reliability, and second, sympathetic interest in both the child himself and in music. Reliability as a teacher implies the assurance of regular week-to-week lessons for at least several years to come. If lessons become irregular because of either teacher or parent, one can expect like fluctuations in the child's musical interest. As for sympathetic interest, I could write a whole book on this! Not caring is to me the greatest offence in any teacher. A teacher's interest in *everything about the child*—and I speak from experience—can do more for his progress than any amount of technical drilling or (horrors!) knuckle rapping. If he senses love and confidence, the child is willing to work and wants to learn. If he has admiration for the instructor and her wisdom, then the child will set himself a high goal and strive to achieve it. And when the teacher is conscientious and joyous in her pupil's progress, music will always be a positive happiness and joy.

If the mother finds her child—or herself—lacking in rapport or outlook with the teacher, she should recognize it and face up to it honestly. Lessons that are a waste of time with the wrong teacher, can, with the right teacher, be challenging events. Even with the right teacher there are bound to be poor days, but these days are few when there is sympathetic unity between mother, teacher, and child. Find someone who suits *your* child.

Once the child's music teacher has been found, the mother's role begins to change; now it is very hard to judge just how much help she should give. Her encouragement, her interest, and her enthusiasm, more than any technical prompting, are what are needed most by her child, but—and there must be a "but"—only to a certain extent. Oh, to discover to just *what* extent! An over-ambitious or too persistent mother is no help in learning; she must learn to be only a guide. Let the child make *some* mistakes. Realize that eventually the child must be prepared

to work entirely on his own. To recognize just when takes great skill and courage. (How easy to say all this when I picture the poor mother nervously anticipating that grating B natural where there should be a B flat, in the hundredth repeat of a Chopin nocturne—over and over again!) It does take courage (mixed with a generous tablespoon of humour) to sit back, but this is far better in the long run than continually to drive the child to the point where his musical love ultimately becomes lost in mechanical motions, with all aesthetic virtue torn from both him and the music. Patience may be hard to come by, but lack of it may mean destroying the love of music. However, let's not restrict the patience to simply sitting back. I refer to those awful moments and stages when the child simply does not want to practise, and the parent needs firmness as well as patience. To keep the child at his work, when countless diversions crop up, is one of the hardest tasks of all. But as Dr. Munch said, "There are no talents so ripe in themselves that they can ripen all by themselves." There comes a point where hard work is the only remedy. Hard work, happily handled, need not detract from the emotional or spiritual appeal of music. The results of serious study are happy victories.

I am convinced that greater knowledge of music brings deeper intensity in music. For the growing child, music can and should be beautifully interfused with growing up in literature and the arts, religion, the sciences, friendships—life itself. If he can absorb all the treasure of sight, sound and feeling, and put forth the terrific effort needed to reproduce them musically, then most surely will he find magic in the making of lovely sound.

The great artists interpret universal truths, while others only mimic a printed score. Some children grow into talented and gifted musicians, some grasp only a few fundamentals, many become appreciative listeners, and others turn into excited music hobbyists. (The musical knowledge of a hobbyist frequently can put to shame the real musician!) But what is most important is that, whatever be the net result, every child be given an opportunity to become familiar with music, to discover that it is *fun* and ultimately of invaluable worth. As adults, they will be the richer, equipped with a wonderful interest that may be shared and felt with others, and a truly gratifying outlet. In the final analysis, as it has been so perfectly expressed, "There comes a point where we need no longer take music—for music itself takes us." Then we find ourselves as tiny stars swept up into that infinite galaxy of spirit and sound which is Music.

Music for the Family

NAN FOSTER*

DURING this 200th anniversary of Mozart's birth, many are reading about his life and his contemporaries. Most of those composer-musicians came from musical families. You may remember the picture of Mozart as a very young child at the piano, legs dangling far short of the floor, with his father beside him playing the violin and his mother singing.

It is interesting to think about music as it must have been in those days, and to compare it with what we find today. We must remember that at that time all music in the home was produced "live." Flutes, guitars, other stringed and wind instruments, besides the piano or harpsichord, were commonly found in the homes of the middle and upper class families. With such equipment readily available, visitors and hosts often sat down together informally of an evening to play contemporary ensemble music, and children became familiar with several instruments rather than one, and were commonly able to play more than one part in the family orchestra. We read about the prodigies of the day, and we begin to understand that the music of the many is a story not only of love of music but also of making music.

Today music is largely ready-made for us. Television, radio, and recordings bring it into our homes. At the flick of a dial we hear Rubenstein, Heifetz, Piatigorsky, or a symphony—a wonderful aid to education in music. But perhaps we have come to depend for our music on modern inventions, without which we would be quiet indeed! The musical instruments in our homes have changed too. Seldom is there an instrument other than the piano in today's house or apartment, and the piano shows signs of yielding to television or radio. Is it perhaps because we can so easily hear world artists that the amateur musician—the dabbler in music—is now the exception rather than the rule? Have we come to accept only the most skilled and to belittle the work of the amateur?

Modern invention has made it possible for us to hear the world's finest in music, but one wonders whether it has not meant that the com-

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mon man does not discover that wonderful treasure that lies in making music himself. Many parents of today regret that they are not musically active themselves, and feel that their children are missing something if they do not develop musical skill. Hence they are most sincere in trying to give their children what they feel they lack themselves. Unfortunately, however, it is often overlooked that an interest cannot simply be injected into a child, but must be sown and nurtured and cultivated tenderly. One of the most important influences on attitudes and interests is what parents themselves do and how they feel. Children should feel that their parents are sincerely and *actively* interested in music. It must seem odd to some children that their parents keep wishing they had learned when they were young, yet excuse themselves now on the grounds that "it is too late," and continue to do nothing to develop their own musical knowledge or skill.

Some of today's parents, recognizing that such excuses are merely attempts to avoid a challenge, are setting out to try to make music for themselves and their children. Many are developing a certain amount of skill by themselves with the aid of instruction books, before seeking professional guidance; others start from the beginning with formal lessons. They are experimenting with many instruments. Reports of the pleasure they are deriving from their studies emphasize our belief that satisfaction from effort is possible at any level of skill, and not merely when skill has become very great. These adults are finding their task greatly helped by the fact that they know how to learn and have acquired some degree of patience and persistence. Their progress seems to support suggestions that difficulty in an adult's achieving skill is not so much because readiness for learning is long past, but because he may not be sufficiently motivated. Some examples? One young woman, after a year's work at the viola, joined a community amateur orchestra and was delighted to be able to play some of the passages. A professional man, who had taken a few violin lessons at the age of seven, who could not read music at all and knew nothing about it, was ready for grade seven piano examinations after two years' work at the piano, and had started to learn theory as well. In addition, this music student "picked up" the recorder well enough to take part in simple ensemble work with his friends. Another professional man joined an adult recorder group, and after two years was enormously pleased with his new-found pleasure. A father and mother both resumed study of piano, followed by their grown-up daughter, sharing and developing together a wonderful mutual interest. Other parents known to the writer have begun study of such instruments as the cello, the violin, and the flute. In addition to personal satisfaction, these parents find that it does much for the development of musical in-

terest in their children. Equipped with an absorbing solitary interest for themselves, they also taste that same kind of pleasure that must have been our ancestors', as they gather together with friends for a musical evening, sharing in rounds, part songs, and small instrument ensembles. What fun to hear how the various instruments sound together, and how the melody of a song is enriched and made more exciting by the addition of a voice singing another part!

What instruments are suitable for adult and child learners? Any instrument is possible of course; some are fairly easily learned, while others require more persistence and time (though all the more fun!). Recorders, mentioned above, are quite quickly learned, and are simple inexpensive composition wind instruments, made in various sizes. Preadolescents with but elementary knowledge of music have easily and quickly learned enough to be able to play familiar songs and tunes by sight or by ear. Many grade school and adult recreation groups are developing recorder "orchestras" with great success. Another rather more expensive instrument well-worth investigating is the autoharp. This small stringed instrument is played by strumming; full rich chords are produced automatically by pressing the various labelled buttons. Very quickly mastered, the autoharp gives a large effect after only a little effort, and is a most satisfactory accompaniment for either singing or instruments. The guitar is becoming increasingly popular—a vogue that has been promoted by today's ballad singers. The violin, the cello, any of the many stringed or wind instruments, the piano accordion, the mouth organ, the traps—one has a wealth from which to choose. The advantage of a smaller instrument (or of course the voice) is that it may go almost wherever one goes. One can have music if one feels so inclined, while boating, fishing, or camping, to make bright days brighter or to help spirits soar. The piano of course is a wonderful instrument to study if available, but it must be remembered that there are many other instruments, any of which can be a source of pleasure. Where expense is a consideration, one simply chooses an instrument to suit one's purse, and does not give up because one cannot afford a piano! Surely, too, children and adults should have a variety of musical materials with which to experiment, just as with other art media. This will be quite practical if the adults in the family intend to grow musically with their children. Let these instruments really be available to play and try out, and not be kept covered up and protected as being too precious for childish handling!

Let us not forget singing—whether it be the study of voice or "just singing." William Byrd wrote in the 16th century, "Since singing is so good a thing, I wish all men would learn to sing." We *all* can sing; yet

how diffident are some of us about using our voices, even in the security of a friendly group. What a pity that almost the only time we really let ourselves go is when carol-singing at Christmas! Could we not share these good feelings more often than once a year? Parents can grow to feel at ease about singing if they resolve to make a start with the simple nursery rhymes and nonsense ditties dear to themselves and their children. Young nursery school teachers find their confidence grow during their training, as they sing with their preschool charges. Once started, parents will find that it is easy to continue to sing while the children grow, and that their children absorb this love of music.

It is suggested then, that parents will really find it worth while to take up the study of music while their children are growing. Perhaps they will begin while their children are beginning music, or it may be that their effort will encourage the children to start learning. The parent may wish to take up the same or a different instrument. This doesn't matter, though it may be more fun to combine two different instruments. Child and parent together will find fun in music at any level, and will appreciate all the more keenly each other's growth in skill.

Now the adult who starts to learn a new musical instrument finds that he has to practise in order to develop skill. He finds regularity of practice important. The more he practises the more mastery he gains over his instrument and the more music he may attempt. He looks forward to his practice periods. His task is self-chosen, and he willingly accepts the discipline of practice to achieve his goal. However, it is "recreation" as compared with such "musts" as going to the office or doing housework. Some of his free time he chooses to spend in music practice. Occasionally he finds that other duties, unforeseen tasks, and other interests interfere, and his practice suffers for a time. These are unavoidable but real frustrations; sometimes performance will suffer for the lapse, but sometimes one strangely seems to have jumped ahead; the student resumes more regular practice, enjoying his music and glad to work at it again.

Can some of us envisage children studying music in the same way? Certainly if one is able to start the child oneself (with the help, perhaps, of suitable guides), one can adopt an elastic programme such as this. However, when the child begins to take lessons, regular practising will seem reasonable to him. He of course must *want* to study music with a teacher; he may be encouraged to take a certain number of lessons to see whether he likes it. (A good teacher of course will see that he does like it—a teacher who understands children, who understands teaching and is liked by the child.)

Practising does not need to mean nagging, prodding, and tears. Here

are some of the things that have helped parents considerably. They find it a good idea to discuss with child and teacher together the amount of practice to be done. The child may have quite sound ideas as to how much practising he would like to do, though sometimes he may volunteer to spend far more time than is suitable! The parent can usually estimate how long the child will be able to persist at one sitting. By trying it out for several days, a time can be settled which is easily and readily accomplished by the child. Parents feel it is better to get a shorter period of willing interested work than a longer period accompanied by tears and complaints. They think it a good idea to break practice into two or more short periods. It is better for parents and children to settle between them on a regular time for doing the practice, since children find it easier to obey the regulations they have had a hand in making. Parents find that they need to watch that the child has time for free play in his programme; perhaps dancing and music together take up too much time, and the child will have to choose between them.

Parents say they have to remind children to practise more often than they would like, but they try to be pleasant as well as firm in their reminders. If a child is keen about his music, he finds soon enough that careless practising means slower progress. Too, it often happens that other interests intervene. Here practising might better be omitted for a period, at the decision of child and parent. The child usually comes back all the fresher for his change, and parents are often surprised at how much seems to have "soaked in" during the interlude. Many parents and children feel it reasonable to count the lesson time as practice for the day. Some parents remark that on Sunday, when the child may practise or not as he chooses, he often sits down for a good play at his instrument when he doesn't have to! This, they note with satisfaction, indicates real musical interest.

There are ways that the parent, as well as the teacher, can add to the interest of the child; one is simply to give the child music to play. After all, while the child is developing reading facility, he is not merely given one book or story to practise with; he is read to and given opportunities to read material that appeals to him. Yet how discouraging for the young music student to have just *one* battered volume of "required" music suitable for his ability! The music library can be explored if one is available. Instead of purchasing a specified number, buy a whole volume that includes this, and thus encourage the child to browse. Volumes of well-known simplified classics are good interest builders and inexpensive enough. A few simplified arrangements for four and six hands at the piano may be fun for the child and his friends or his parents. The teacher may need some support from the parents in giving for study "hackneyed

stuff" which the child admires, but which the teacher may be afraid will not appeal to the parent. *Any* music the child likes is right for him; he has plenty of time to explore and develop taste.

If interest should begin to wane and the child be reluctant about practising, it is time then, at the first sign, to take stock of the situation. Are practice periods too lengthy? Is the child discouraged by music that is too difficult or that does not appeal to him? It does not always occur to parents that the teacher may not be aware of what is going on; the child's behaviour at lessons may not indicate the trouble that the parent is meeting at home. Often parent and teacher can together find a way of reviving interest. Cutting down practice time so that the child does not tire, or putting aside certain music and having a real change (even popular hits!) may be the answer. Children can even be encouraged to practise at playing by ear, a welcome change from playing from notes; this is a skill which may appeal enormously to older children. The parent may judge that a change of teacher might be wise, or a few weeks' or a term's rest, with the understanding that lessons may be resumed later. The situation often gets out of hand because parents may fail to see the beginning of discouragement, and create more resistance by putting extra pressure on the child.

Experience with many parents over the question of musical training shows that they are very hesitant to let the child stop lessons, fearing that he will stop for good. All too often parents remember the resentment, the battles, the tears, the pleadings, when they themselves wanted to give up this leisure time activity. From *their* parents they got the feeling that "my chance is *now*—if I give it up I'll never get the chance again." Feeling guilty and unhappy, they gave it up forever—so they thought; though many are discovering now that it is never too late for music. Parents are finding that children *do* seek again the joys of music after leaving it for a short, or even a longer time. Thus, one child finds much happiness in church and school choirs, after early giving up piano and violin; another adolescent begins study of the French horn in her collegiate band; yet another girl teaches herself recorder after a long absence from formal lessons. Whether it be later in childhood, or in adulthood, do let us build in our children the confidence that music is there for them to learn and enjoy at any time in their lives.

Musical Experiences with Cerebral-Palsied Children

ELDA BOLTON*

THIS is a description of the place music has in one nursery school for cerebral-palsied children. To understand what we do about music, it is important to realize that this nursery exists as part of a general therapeutic setting, the aim of which is to restore the child to his maximum physical, mental, emotional, and social capacity.

In 1949, the Junior League of Toronto organized a clinic with a nursery school for preschool cerebral-palsied children. A mental test is required before admission, and the twenty-four children enrolled are of normal intelligence. The two-and-a-half and three-year-olds come in the morning, and the fours to the sixes in the afternoon. The sessions are two-and-a-half hours in length. The staff, headed by a medical director, includes nursery school supervisor and assistant, physiotherapist, occupational and speech therapists, social worker, and daily volunteers. The staff members work as a team, recognizing individual differences, not only from a physical standpoint but also in terms of social, emotional, and mental development. They all have the attitude of confidently expecting the child to succeed through encouragement, acceptance, and interest.

The programme is quite similar to the indoor period of any nursery school. There is this important difference. As this nursery is part of a general therapeutic setting, children are constantly going off to their therapy sessions to receive the particular kind and length of treatment that they need. These comings and goings, which would be thought of as interruptions in a regular nursery, are an integral and most essential aspect of our setting.

There is one period in the day, however, which is consistent in time and place. A half-hour is set aside for music, at the end of each school session. The "music room," where the children gather in a circle, has an atmosphere of relaxation. Thirty minutes may seem a long time for

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children of this age; but at this nursery school, the assembling and organization of a music circle cannot be accomplished in a matter of minutes. The procession to the music room is a laboured one, though thrilling, and is planned so that each child is functioning at his own capacity. Joe picks up his crutches and walks in; Jimmy gets behind his chair, pushing and shuffling; Sally glides along, guided by one of the teachers. When seated, most of the children need foot-rest adjustments, and many of them enjoy more freedom of movement when they are tied securely to their chairs.

The children are ready. But what of the person who directs this music period? Experience leads me to believe that few qualifications are necessary; neither a degree in music nor a comprehensive knowledge of it is essential. Interest and enthusiasm are felt to be the two primary requisites; of secondary importance is an elementary knowledge of musical materials. In addition, one needs particular insight into the individual aspirations of handicapped children, because of their limited means of communication. The teacher needs help and information from the other members of staff if she is to participate in their total programme of therapy for the individual child. However, the music period itself can offer valuable experiences without emphasizing therapy too much. We attempt a happy combination, embracing both goals. We believe that this period offers a unique setting for children who may feel isolated and frustrated by their handicaps, and for whom there will be more than the usual restrictions and controls. Music time is primarily a time for enjoyment, a relief from restrictions; its organization should be spontaneous, animated, and above all, informal; it should be built on the children's own interests and desires.

Music time is a time for social participation. Here, for the only time in the day, the children are joined together in one common activity, escaping temporarily from their inevitable isolation. (In the playroom, it must be remembered, the children are quite separated, most of them being strapped to their tables.) Their enjoyment in musical experiences is heightened when they share them with others. There is an infectious atmosphere which inspires confidence in the less courageous. Like normal active children, they enjoy the caprices of preschool friendships, and love to play singing games of a choosing nature. Social participation allows for imitation, which is a desirable feature in this setting. Joan, who doesn't talk, will form the words of a song with her lips, after many weeks of watching. This is a big step forward, and one which has been encouraged through group sharing. And David, who one day accepted the important position of engineer, actually reached up to "pull the great big throttle."

Music should be a natural part of everyday living, not an isolated

period devoted only to the teaching of music. Musical experiences can be related to familiar events in the child's life. The day Joe gets a new pair of braces, we sing about them; and when it snows, we pretend that we are snowflakes. Normal everyday activities and interests provide material for spontaneous expression. But in addition to these familiar experiences, there is a need to introduce the new and unfamiliar to our physically handicapped children, whose lives may be so confined and monotonous. They are not able to go to the pond for tadpoles, or to the woods for coloured leaves; so we bring the exciting new world to school. Such experiences not only help these children to learn more about the world in which they live, but also stimulate imaginative responses.

Music time offers a variety of activities, partly to engender interest, and partly so that each child may feel satisfaction and enjoyment. Musical accomplishment is not always possible for all children, but teachers can assist each one to get pleasure from music. One child may find his enjoyment in singing, another in rhythmical swaying, while still another discovers it in listening. Peter, a four-year-old, may never sing; but what fun he has, beating out his rhythm on the drum, a satisfying, creative expression. He has tasted success.

Singing. Frequently we are asked, "What kind of songs do you sing at the clinic?" The answer is a simple one: we sing those traditional nursery rhymes and folk songs that are enjoyed by all preschool children. We do find too, that these youngsters are "hep" to the "hit parade"; (we are sometimes hard pressed to play their requests!). This is probably because, being less mobile than normally active youngsters, they spend more than average time listening to the radio and watching television. In fact, since recreational listening will be an important interest for the handicapped child, we feel it is important to foster its development in these early years by the use of records. We sing at the usual tempo, since the children seem to lose interest when songs are slowed down.

Although many of our children cannot sing because of speech difficulties, most will take an active interest. Speech therapists tell us that there is need for individual help, as each child may use different muscles in producing sounds. Repetitive sequences are helpful; humming is a good introduction to singing and talking. Even these handicapped children seem to benefit by the "whole" method of teaching verses. Our repertoire is by no means a small one. Songs of seasonal and momentary interest are introduced frequently. If it is raining, we sing about the rain; if it is Hallowe'en, we sing about pumpkins. This does not mean, however, that at Easter time we will refuse to sing about Rudolph the Reindeer! Whenever possible, the children sing their own choices. But the best songs of all are those that spontaneously fit an occasion—like the time Larry wore his cowboy pants to school, or the day David got his

new braces. These children are not ready to create their own songs; but to be the recipient of someone else's fancy is perhaps a step along the way.

Rhythms. Many of our children are so handicapped that they are capable of moving their bodies or limbs to a slight extent only. The therapists can help us to understand what to expect and what to encourage. Remembering that the prime goal in music is enjoyment, we must be careful not to push the child by urging, demonstrating, or getting another youngster to "show him how." There are many indirect ways of inspiring rhythmical movement. An interesting story told with musical interludes can bring responses of various sorts:

One spring day we decide to have a picnic in the woods and pick wild flowers. We make the sandwiches, put on our coats and hats and walk to the woods. We see such things as birds, rabbits, aeroplanes, frogs. We pick hepaticas, and have to run home because it starts to rain.

The children pantomimed the actions throughout, even to running and walking with their feet on the foot rests. It mattered not at all if they could not use both hands to make and eat lunch.

We make use of pictures and story books in the music period, because these children may not be able to use them in the playroom, since it is not always possible to give the individual help they need in turning the pages. Then too, with such a busy, interrupted schedule, the youngsters are seldom permitted to enjoy to completion a group story. Pictures, posters, stories, and such props as puppets, plasticene figures, and felt boards are excellent attention-getting devices to make songs and rhythms meaningful. The story of Peter Rabbit can become a growing, living adventure. Each day, one adds a few more details, enriching the plot with songs and rhythms. Plasticene figures and other related objects are brought out to illustrate the actions; and the children come to *know* Peter Rabbit with more sensitivity and understanding. He is their friend with whom they have eaten carrots, crawled under the gate, and escaped from Mr. McGregor; with Flopsy and the others they have picked berries and had tea.

We try to use rhythms and song acting that can be done on the floor. These children welcome the change from the usual sitting position, and feel so much safer on the floor that their movements are often less inhibited. In rhythms too, the children can enjoy vicariously walking in the rain, throwing snowballs, digging their toes into the sand. Thus, in the music period we bring the world into the schoolroom.

Occasionally the teachers help a child to get started. Wendy, aged three, seemed unsure of her capacity, but wanted to clap. With her hands placed within the teacher's, she could feel the movement, and soon learned to use the right muscles. Wendy's way of clapping is her own,

and may bear little resemblance to the traditional mode; but through it, she is expressing her joy in music.

Games. Games, musical or otherwise, are a part of our music period, since this is the only time for social participation as a group. A game like "Farmer's in the Dell" can be done with the children remaining in their chairs and being pushed by the adults into the centre as they are chosen. But our children also enjoy the more sophisticated dramas, such as "Fair Rosy" or "Three Bears." In these, they have both dramatic and operatic opportunities. What an enthusiastic production of "Fair Rosy"! With the help of three stage hands (teachers), the gallant prince finally rescues his heroine, while the wicked fairy wilts. Games are fun, but they also have value. The children are sharing the same experience, learning to take turns and to choose partners.

Musical instruments. We have fewer musical instruments than those found in the usual nursery school, and their use is more limited. Triangles, cymbals, xylophones, and tambourines are too difficult to hold and manipulate where there is poor muscular coordination. These instruments, however, are available at all times for either individual experimentation or group rhythms. More successful are the bells, which are fastened around the wrists on a band of elastic, to avoid frustrating losses. Playing the piano is a popular activity and done in a variety of positions; some children can stand alone, some sit alone, while others seek the security of the teacher's lap. The most popular instruments are the nail keg drums, standing at the right level in front of the child. Props such as feathered head-dresses and blankets help the youngsters to be enthusiastic and vigorous Indians. With instruments, as in other areas of music, there is no attempt to "teach." A few of the older children achieve good rhythm, but this depends upon the extent of the handicap.

What have we learned? We have come to recognize that *our* children, as all children, have not only their own special capacities, but also their own individual interests and needs. The normal, articulate preschooler usually has no difficulty in expressing these, but the physically handicapped child is limited in his means of communication. He needs help and therapy from medical experts, but he also needs the experiences of every child—companionship, opportunity for self-expression, and freedom to enjoy interesting, challenging playthings. He should have these experiences and activities *before* he comes to realize that he is different, and that he may never master ordinary life situations. All his life the physically handicapped child will be reaching for goals often beyond his endurance and capacities. Controls will be imposed in addition to those necessary for the up-bringing of normal children. Musical experiences in the child's life offer a haven of freedom and pleasure where inner desires can be gratified.

Music—Every Man's Language

DOROTHY M. DOUGLAS*

"Loola le loola." The words sound meaningless, don't they? Yet when they were sung in the following remarkable situation, their meaning was at the same time exquisitely simple and intensely profound.

During a world conference of Girl Guides being held in Europe a few years ago, language differences were proving a frustrating barrier to communication, in spite of a general desire to understand one another better. One evening, the various national groups sang and danced for each other. A happy and hopeful spirit began to pervade the gathering, distilled from the rhythm and sparkle of their songs and dances. Some of the girls started informally to hum an infectious rocking tune; soon the simple sounds, "loola le loola," slid into the rhythm of the tune until every girl present, whatever her native tongue, was singing too. Arms were linked around the circle as they swayed to the music. In the creation of this little song, their comradeship found expression; and the song has travelled from friend to friend around the world, giving inspiration to the sisterhood of Girl Guides everywhere.

This little incident suggests that music may indeed be something of an international language. Early in the history of man, according to the Book of Genesis, "the whole world was of one language, and of one speech." Today, the number of languages spoken is legion. Out of all these, the United Nations have selected five in which to conduct their official meetings. Many look to the day when there will be one world language; perhaps it will be Esperanto, an artificial language so simple in its structure that it can be mastered by people of any race. But even were this great feat accomplished, we would still need that other universal language, music. For while the symbols of speech form the channels of thought between mind and mind, music speaks directly to the spirit and emotions.

In the experience of most of us, there are occasions when singing together expresses a bond of fellowship, a mutual adoration of things fine and beautiful. It may make us laugh together; it may inspire this one to be a more understanding person, that one a truer friend. Perhaps this happens with the simple spontaneous singing of "Happy Birthday to

*Mrs. Douglas, formerly of the Institute Staff, has had wide experience with groups of young people in camps and other recreational settings.

You," as the candles are lit on a friend's birthday cake. We may feel a glorious upsurge of faith, as we sing a great hymn in a congregation of fellow worshippers. To be insensitive to such things is to miss much; to find oneself unable to participate is to risk isolation. Yet how often one hears it said, "I can't carry a tune," "I don't even recognize the National Anthem unless I see somebody stand up," "He has no ear for music." If music is a universal language, should it not be comprehensible and significant for all of us?

It used to be thought that one was born musical, or that if our fairy godmother had not brought this gift to our christening, no amount of learning or exposure to music could make "a silk purse out of a sow's ear." One had to be gifted: a "born" artist, a "born" mechanic, a "born" musician. Another school of thought considered a knowledge of music something that could be drilled into any child, a little like multiplication tables; this should be done for so many minutes a day, usually in solitary practice at an upright piano, while the gang was out playing baseball. How many children were taught by this method to hate music!

Conclusions drawn from research studies, undertaken to explore the potentialities of the newborn child, have led some psychologists to assert that the average child is born capable of developing musical ability; they suggest that musicality is not a gift but an achievement.¹ The infant, it seems, is capable of developing any of many skills and interests—artistic, cultural, scientific—within the limits of his mind and physique. The conditions of his environment determine which of these he is stimulated to develop. This environment is to the child's latent "talents" as climate and soil are to an assortment of seeds scattered in the ground, some of which will flourish in a given soil and temperature while others come to naught; yet these latter, supplied with more sun and less moisture, would have germinated. In his zest for living, the child reaches out to the things that have vitality, that give colour and meaning to life; and these he discovers in the life that goes on around him. For instance, one child grows up in a household where there is a keen interest in things mechanical, another in a family in which books and drama stir the imagination, and yet another in a home atmosphere that is conducive to artistic development. In each case, these things become part of the child's life, as natural as eating, playing, or sleeping.

The father who sings in the shower, the mother who hums as she soothes her baby to sleep, the big brother who whistles as he tinkers with the car, the housewife who listens to a musical programme on the radio while she irons or relaxes after lunch: all these are contributing to the

¹W. E. Blatz: *Understanding the Young Child*. Clarke Irwin, 1944.

child's awareness that music is a pleasant and natural part of life. Parents do not need to be proficient in performance or even very knowledgeable about music; if they have a disposition to enjoy it or to encourage their children by listening to and exploring music with them, the atmosphere will be one in which the interest may develop, even though it may originate in some enterprise among the child's friends or at school. If Czechs or Germans or Italians are musically keen, it is a result of their home and community enjoyment of music. Among our New Canadians are many for whom it is natural, when gathering for an evening, to bring along their flute, violin, or accordion with which to make music together. They may not play or sing brilliantly, but it is done with enthusiasm and true pleasure in the activity. This points up one of the greatest fallacies in our Western approach to music: we stress the *performance for others*, while the true emphasis lies nearer to the *participation with others*.

Over two thousand years ago, Aristotle claimed that music should be a part of every child's education. Enlightened educators, even specialists, realize that the aim here is not to train all children to be musicians. There are special schools for this purpose. As Dr. Blatz suggests in *Understanding the Young Child*, "our goal is to develop in the child a skill in order that he may take pleasure in the performance or the understanding of the activity. His enjoyment will be in proportion to the degree of ability he has or which he develops."

Because the average child likes to belong to a group and to take part in what it is doing, the learning of music often becomes enjoyable and meaningful to him first when it takes place in this context. A nursery school teacher, fond of music herself, arranges such happy musical activities that the children are receptive to her teaching of songs and rhythms and to her suggestions about listening. It might be the jolly sing-song sessions at the weekly meeting of the Cub pack that spark the boy's interest in music. This disposition to pursue some interest that has meaning is what we mean by readiness. We know that a child can master the art of reading, for instance, more quickly and easily if instruction begins at this point of readiness. Reading and music are learned in much the same way. The Music Education Department at Teachers' College, Columbia University, encourages the teaching of piano to small groups, integrating piano and theory instruction in a programme which has each child in the group participating in some way throughout the lesson. A child puts forth more effort when participation is enjoyable, whereas the private lesson at this point might seem to set music and himself apart from the stream of living.

Possibly because it is in fact a language, much of the music we enjoy

is social music: singing together, dancing with others, playing in a band or instrumental ensemble. Pitch, tone, rhythm, and comradeship are finely integrated in group music. A good performance calls for co-operation between participants. The dancer must move to the music's mood and rhythm, matching his movements to those of the other dancers; the singer blends his voice with the chorus; the instrumentalist must keep in tune with the band. Here is a challenge to the learner, a strong discipline which is willingly undergone when pleasure results from effort and a fine performance is the goal.

Let us think for a moment about learning to sing. Can any child really acquire some skill in singing? What about those who like to be with the group, but who are "monotones" (those who sing on one note only or who cannot match a given sound in pitch)? Teachers in our public schools today find that with suitable coaching in class at the early age levels, children who start out as monotones can increase their perceptiveness during the year until they can sing on pitch with others; and subsequently they can develop the ability to carry a tune independently. Instead of being dropped from musical activities, as used to happen so often, they are helped to develop the capacity to listen with alertness to the sounds they hear, to recognize the pulsating rhythm which is the heart beat of music, and to integrate these with activities that are vital and enjoyable. It is important, however, that this help in gaining such awareness be given before a child reaches Grade Two or Grade Three, at which level it becomes more difficult to introduce this area of perception to him.

While babies usually announce their arrival in this world with a good deal of noise, we have yet to find one able to make this pronouncement in French, Chinese, or any other language. Yet nearly everyone is born with the capacity to learn a language. Speech is a skill acquired with effort and practice; the beginnings are in that first cry, the first gurgle of joy, the dawning awareness of the parents' voices, the first responsive cooings and calls between mother and child. Music is also a language—its use a skill we can acquire—whose vocabulary is so simple that even the wind can whistle and moan, the tree beat a rhythm on the window-pane, and the birds sing. Plunket Greene, the great singer, has observed that "the nearer you are to laughter the nearer you are to song." We have heard it said too, that the source of laughter lies close to the well of tears. Singing, dancing, playing an instrument, by giving release and direction to those emotions that often cannot be expressed in words, help us to maintain control of them. And emotional stability is sorely needed if we are to withstand the pressures of our civilization today.

Music is not only a language. In speaking from heart to heart, it also

helps to create a feeling of worth and of fellowship; and out of these grow standards, integrity. The Kiwanis Clubs have statistics to prove that where boys' bands have been set up in underprivileged areas, the rate of juvenile delinquency has shown considerable decline. Their saying is, "Let a boy blow a horn and he won't blow a safe."

At a typical children's summer camp in Ontario, the following words are often sung to a well-known tune:

Let every good camper now join in the song,
Vive la compagnie;
Success to each other and pass it along.
Vive la compagnie.

Now wider and wider our circle expands,
Vive la compagnie;
We sing to our comrades in far-away lands,
Vive la compagnie.

May I describe to you the setting in which such songs as this are sung?

The sparks leap up from the campfire, soaring through an opening in the birches to the black dome of the evening sky, where they are lost among the stars. The warm glow of the fire lights up a circle of young faces, and as you look from one to another you see in them eagerness, intentness, an illumination caught up by the firelight and kindled from within each child by a spirit of happiness and fellowship. As the song reaches the chorus, some of the campers add a soft harmony to the theme; then there is a burst of laughter, as a few voices fail to reach the last high notes. On the invitation of the leader, a group of campers who have just returned from a canoe trip step into the circle; they spontaneously link arms and sing an account of their adventure, in a parody they have made up to the tune of a current popular song. This evokes much mirth, followed by a hush, as one cabin group starts the round, "Fire's burning . . . draw nearer, in the gloaming come sing and be merry." Each part follows on, keeping in time with the first, until the last sounds drift away on a wisp of smoke.

Here is one of those experiences in which music is tuned to the middle C of comradeship, speaking of joy and beauty and things too deep for words. Let us make it possible for all our children to grow up able to hear and to speak such a language. Those who make music together are not likely to fight one another; and so it is that we subscribe to the belief held by the Schools Music Association of Great Britain: "By making music together our boys and girls will grow up in that harmony of good fellowship which is bound to play an invaluable part in the promotion of true peace and happiness throughout the world."

BOOK REVIEWS

Edited by Lindsay Weld

Under Open Skies, by MARY S. EDGAR. Clarke Irwin & Co. Ltd., 1955. Pp. 169, \$2.50.

IT is often said that young people are no longer interested in spiritual values; it may be that spiritual values have not been presented to them in a way that is interesting. Psychologists often say that young people do not learn by being preached at; they do not say, however, that young people do not learn by being talked with. Mary S. Edgar's book, a collection of talks she has given to the children at her camp, Glen Bernard, at Sundridge, Ontario, is based in a realism that has genuine interest to a camper. Starting with the thrilling, everyday things of camp life, Miss Edgar enables her campers to perceive their wider implications. Every camper knows the thrill of planning for a canoe trip; it is much the same when one is planning one's life. Every camper is interested in the suggestion that she might have a patron saint and that he might well be St. Francis. Every camper loves a story and most of Miss Edgar's talks bear the magic touch of the genuine story-teller. Miss Edgar has retired after thirty-four years of directing Camp Glen Bernard. During those years, thousands of girls not only listened with fascination to her talks and stories and inimitable poems but they thought about them, discussed them, and now remember them for their realistic beauty and challenge. This book should appeal not only to camping people but to all who work with youth. They will find it a guide to ways in which serious ideas may be incorporated into everyday living and spiritual values seen, not as separated from the commonplace, but as extensions of it.

Mary L. Northway

BOOKS ABOUT CHILDREN

Your Child from 2 to 5, edited by MORTON EDWARDS. Permabooks, 1955. \$3.50.

THE 2 TO 5 WORLD NEWS is a monthly publication of the latest views held by specialists in every branch of child development. Written entertainingly and in layman's language, its material is gathered from lectures, professional journals, newspaper reports, convention proceedings, pamphlets, and personal interviews. The book YOUR CHILD FROM 2 TO 5 is compiled from articles that have appeared in the 2 TO 5 WORLD NEWS over the past two years. "It is not the thought of the editors that this volume will solve your child-upbringing dilemmas...but what it may do is make you less apprehensive.... A clearer grasp of research findings may lead to a better understanding of your child's reactions to the many difficult problems he falls heir to in his growing-up process...and perhaps keep you on even keel while coping with them." The book contains a wide variety of information: what to do to replace pieces in a child's puzzle, and how a child's relationship to his parents changes. It is interesting to note that while the experts are famous for their differences in theory, when it comes right down to practical advice on how to provide for sandpile play or what to do about nature study projects, they show an amazing amount of agreement. We are glad to see that articles from THE BULLETIN have been included; "How Shall We Plan for Children's Parties?" by Mrs. Douglas, and "Responsibility" by Mrs. Johnson, are condensed with accuracy and clarity. Without an author index, YOUR CHILD FROM 2 TO 5 is a pick-up-and-be-interested book rather than a handy or permanent reference.

Mary L. Northway

Feeding Your Child, by SAMUEL M. WISHIK, M.D. Doubleday & Co., Inc., 1955.
Pp.223, \$4.00.

WELL set up as a day-to-day reference for parents, this readable book answers the many questions about feeding - from infancy through the school years - in an understanding and clear manner. The author's general approach is one of ease rather than rigidity, indicating a program of modified self-demand. Dr. Wishik speaks from his wealth of experience as pediatrician, administrator of public health services for children, and father of two children. Examples from first-hand experience warmly illustrate the book.

Margaret L. Kirkpatrick

Feeding Your Baby and Child, by BENJAMIN SPOCK, M.D., and MIRIAM E. LOVENBERG, Ph.D.
Duell, Sloan & Pearce, New York; Little, Brown & Co., Toronto, 1955. Pp.226,
\$4.50.

THE co-authors of FEEDING YOUR BABY AND CHILD are both eminent in their fields - pediatrics and nutrition. Their book reflects their eminence. Big topics with many facets are discussed fully. In a clear, practical way, the authors answer the many and sometimes bewildering questions in the minds of mothers with young children. Breast-feeding, formulas, weaning and the introduction of solid foods, menu planning and recipes, textures, colours, and combinations of food as well as the size of servings most suitable for the child - these are a sampling of the content. Party menu suggestions and diets during illness are included; feeding problems are discussed. A chapter, "Setting the Stage for Children's Eating", deals with the surroundings, the family atmosphere, the furniture and tableware, as well as the procedures most conducive to good eating. This is a good reference for anyone concerned with the feeding of young children, and a splendid book to have in the home for the mother with a young family.

Margaret L. Kirkpatrick

Note:

Parent Group leaders may be interested to know that Dr. Miriam Lowenberg is featured in an 18 minute colour film, FOOD AS CHILDREN SEE IT, distributed by the Canadian Film Institute in Ottawa.

Childhood in Contemporary Cultures, edited by MARGARET MEAD and MARTHA WOLFENSTEIN.
University of Chicago Press; University of Toronto Press, 1955. Pp.473, \$7.50.

FROM a wide variety of sources and by ingenious and diverse methods, the fourteen contributors to this book describe child life. One day's intensive observation of children playing in a Parisian park, the analysis of a Chinese fairy tale - the most unexpected sources yield meaningful and significant material. Drawing from such topics as the role of children in Balinese ritual and the place of book-learning in traditional Jewish culture, the authors have culled much that is interesting, intriguing, and occasionally even startling when compared with the patterns we know of childhood. From the point of view of parents and teachers, some of the articles have more impact than others. Such a one is "Fun Morality". Here, recent American child-training literature is used to point up the value that "having fun" has "taken on" for us. The contrast of this with attitudes towards the instinctual drives of children, as expressed in the professional advice to parents in the early twenties, is startling indeed. This author concludes that previous doubts about the wickedness of enjoyment have now turned into the "fun morality" of today - that having fun has become one criterion of normality. It is not only desirable but is almost compulsory! The entire book is well worth reading, not only for its wealth and diversity of detail, but also because it does what so few books of its kind do: it focusses attention on the extent to which psychological theories of child-rearing are influenced by changing social philosophies. Small wonder that parents become confused!

Pearl Karal

BOOKS FOR CHILDREN

Little Tim and the Brave Sea Captain, by EDWARD ARDIZZONE. Oxford University Press, London, 1955. Pp. 46, \$2.25.

AN old favourite in a larger edition with more pictures and extra text, this "thriller" about a little boy who goes to sea as a stowaway comes back in a new form which all boys will enjoy. The author's drawings are unusual and particularly attractive in colour. They make "Little Tim" a wonderful picture book for the child who cannot yet read; the large clear type makes it an easy one for the child who does.

Sammy Seal of the Circus, by CATHERINE BARR. Oxford University Press, New York, 1955. Pp. 30, \$2.25.

ANY child who has or has not been to the circus will enjoy the tale of Sammy Seal and Joey the Clown. How Sammy learns to do tricks with Joey the Clown's help will appeal perhaps most to kindergarteners. Told and illustrated with dash by the author.

Joan Ferrie

The Little Bookroom, by ELEANOR FARJEON; illustrated by EDWARD ARDIZZONE. Oxford University Press, London, 1955. Pp. 302, \$2.50.

A collection of quiet tales, neither exciting nor adventuresome, but sure to provide pleasure and possibly enchantment for children from 6 to 9. Of the fairy tale type, without frightening witches or goblins, some of the shorter ones may be enjoyed by the very young. All should enjoy the pictures.

The Borrowers Afield, by MARY NORTON; illustrated by BETH and JOE KRUSH. Harcourt, Brace & Co., New York; George J. McLeod Ltd., Toronto, 1955. Pp. 215, \$3.00.

A happy blend of fantasy and reality which should appeal to boys, and perhaps especially to girls, of about 7 and 9. As a fantasy, it is beautifully presented, with a magical charm all its own. The day-to-day activities of the little borrowers are very familiar to children, and this reality tends to be enjoyed. Read aloud, this story should be a delight for the entire family.

Joanne Esson

The Tree House of Jimmy Domino, by JEAN MERRILL and RONNI SOLBERT. Oxford University Press, New York, 1955. Pp. 35, \$2.75.

NOBODY wondered why Jimmy Domino lived all alone in his tree house, but we were all very happy when a man and a woman and a black dog came to stay with him. This is a charming story, lyric both in the quality of the illustrations and in the telling. Appealing to any age, it is probably most suited to children from 6 to 9.

Digby the Only Dog, by RUTH and LATROBE CARROLL. Oxford University Press, New York, 1955. Pp. 47, \$3.00.

"WHEN in Rome, do as the Romans." Digby does; he even manages a good balance of relations after the invasion! It would be a pity not to know such a good old dog and his friends. The story and its illustrations are of the highest quality. Suitable for ages 6 to 9.

The Marvellous Story of Puss in Boots, a play by NICHOLAS STUART GRAY; illustrated by JOAN JEFFERSON FARJEON. Oxford University Press, London, 1955. Pp.99, \$1.75.

MR. GRAY's play is marvellous indeed. Everybody in it - and the ogre especially - is thoroughly exciting. None of the magic of Mr. Gray's tale is lost in the reading, but now we would like to see it in the medium for which it was written - in fact, we can hardly wait! Suitable for age 8 up.

Juliana Gianelli.

Martin Pippin in the Daisy Field, by ELEANOR FARJEON; illustrated by ISOBEL and JOHN MORTON-SALE. Oxford University Press, London, this edition 1954. Pp. 294, \$2.50.

SIX little girls with all the sweetness of the very young, intently picking and threading in a "daisy field like a green crumb covered table cloth", provide a magical atmosphere for that gentle child-like spinner of tales, Martin Pippin. This is a book with a very special story for every little girl who doesn't ever want to go to bed, whether she's as individual as Sally whose eyebrows are like two questions, or a dreamy Stella with eyes as violet as the night. It is a book to be read aloud, a book that will bind reader and listener more closely than ever in the simple joy of story telling.

The Wonderful Lamp, by MAX VOEGELI; translated by E.M. PRINCE; illustrated by FELIX HOFFMANN. Oxford University Press, London, 1955. Pp. 230, \$2.50.

THE WONDERFUL LAMP is a tale of adventure about Ali, a joyful little beggar boy of Bagdad, and of his search for Aladdin's lamp which he dreams will fulfill his every desire. The danger and peril that surround him wherever he goes should make stimulating reading for the 13 and 14 year old boy. The gory details of torture chamber and dungeon and the longish philosophical discussions may make it unsuitable for the younger reader, but exciting and satisfying for the older.

Catherine Veith.

Rembrandt, a biography by ELIZABETH RIFLEY. Oxford University Press, New York, 1955. Pp. 68, \$3.00.

GOOD reproductions and an attractive style of writing combine to make this an effective way of presenting to children the work of this renowned artist. Elizabeth Ripley has written several biographies of great artists, including Van Gogh and Michelangelo. Here again it is unfortunate that none of the reproductions included is in colour; the sketches and black and white reproductions are nonetheless extremely good. Interesting detailed explanations of each picture, as well as a fine account of Rembrandt's own life and character, make this a truly worthwhile book for almost any boy or girl over 9 or 10 years of age.

Carolyn M. Schmidt

The Valiant Sailor, by C. FOX SMITH; illustrated by NEVILLE DEAR. Oxford University Press, London, 1955. Pp. 186, \$2.25.

LOOSELY packed with action, adventure and suspense, this is Tony's story. Nine at its beginning and destined to become a sailor, Tony makes England, France and the sea of the early nineteenth century real for the avid 10 to 14 year old reader. Wordy for the average; fine for re-telling to a group.

Joanne Esson

Books on Child Study from Chicago

A SURVEY OF THE EDUCATION OF GIFTED CHILDREN

by Robert J. Havighurst, Eugene Stivers,
and Robert F. De Haan

The authors discuss means of discovering talent among pupils, the variety of talent that children may possess, the motivation of the gifted child, and methods for bringing community resources to bear on the gifted child's needs. Much of the book is devoted to a survey of different systems of educating the gifted child throughout the United States. Supplementary Educational Monograph No. 83. \$1.50

CHILDHOOD IN CONTEMPORARY CULTURES

Edited by Margaret Mead and Martha Wolfenstein

A rich array of illustrative studies on ways of bringing up children in different cultures. The contributors—well-known anthropologists, psychologists, and psychoanalysts—have produced studies of German, Chinese, and American literature for children, the image of the child in modern French, English, and American films, child-rearing in nineteenth century and contemporary Germany, America, and Russia, and many other topics. \$7.50

UNIVERSITY OF TORONTO PRESS

Coming in April

CRESTWOOD HEIGHTS: A NORTH AMERICAN SUBURB

by John R. Seeley, R. Alexander Sim,
and Elizabeth W. Loosley

Crestwood Heights is about a well-known Canadian community whose name symbolizes success, wealth, and social prestige. This penetrating study of how its inhabitants live, raise, and educate their children, and compete socially and economically, reveals the basic unhappiness of a wealthy community and illuminates the dilemma in which middle-class North Americans find themselves today. In discussing the careful rearing and education of Crestwood Heights children, this book asks some pertinent questions about the reasons why people strive to move to Crestwood Heights, and why they work so hard to stay there. \$6.50

UNIVERSITY OF TORONTO PRESS



Parent and Child



Margaret Ribble

THE PERSONALITY OF THE YOUNG CHILD

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